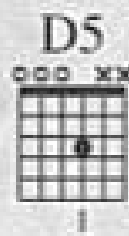


Words and Music by Mark Tremonti and Scott Stapp



① = D ④ = D
② = D ⑤ = A
③ = A ⑥ = D

Slowly ♩ = 72

Gtr. 1 (clean)

THE BEATLES
THE WIND

moderate
 mf
 let ring throughout

full

TAB

3 0 5 0 5 0 3 0 5 0 5 0 3 0 5 0 0 5 (5) 5 0 0 3 5 0 5 0 3 5 5 0 0 1 0 0 0 1 3 1 3 0

*Key signature denotes D Mixolydian.

2.

Eb5 Bb5 D7sus4 D5 D7sus4 D5 D7sus4 D5 D7sus4
 * Gtrs. 1 & 2 (dist.) Rhy. Fig. 1

The musical score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody line with various chords and a dynamic marking of *f*. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various chords and a dynamic marking of *f*. The score is divided into two sections by a double bar line. The first section is labeled "Gtrs. 1 & 2 (dist.)" and the second section is labeled "Rhy. Fig. 1".

* composite arrangement

1. D5 D7sus4 D5 Eb5 Bb5 F D7sus4 2. D5 D7sus4 N.C. D7sus4

mf w/ slide steady gliss.

Gtr. 3 (dist.)

Gtr. 2 *divisi*

1/2

5/17 19 21 23 5

5/17 19 21 23 5

End Rhy. Fig. 1 Gtr. 1

P.M. - - -

1/2

5 (5) 5

*Gtr. 2 to left of slash in TAB.

*Gtr. 2 to left of slash in TAB.

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Verse
 Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times, simile
 Gtrs. 2 & 3 tacet

D7sus4 D5 D7sus4 D5 D7sus4 D5 D7sus4 D5 Eb5 Bb5 F D7sus4

1. Hey Mis - ter Seek - er, _____ hold on - to this ad - vice; _____
 2. Hey Mis - ter He - ro, _____ walk - ing a thin fine line, _____

Gtr. 2: w/ Rhy. Fill 1

D5 D7sus4 D5 D7sus4 D5 D7sus4 D5 D7sus4 D5 D7sus4 D5 D7sus4 D5 D7sus4 D5 D7sus4

if you keep seek - ing you will find. _____ Don't want to fol - low, _____
 un - der the mi - cro - scope of life. _____ Re - mem - ber your roots, my friend, _____

D5 D7sus4 D5 Eb5 Bb5 F D7sus4 D5 D7sus4 D5 D7sus4 D5 D7sus4

down roads been walked be - fore. _____ So hard to find un - o - pened doors. _____
 they're right down be - low. _____ Cause he - roes come and he - roes go. _____

Chorus

D5 D7sus4 D5 Ebmaj7#11(no3rd) F5 F6/C

Are you read - y? _____ Are you

Gtr. 1
 simile on repeat

Gtrs. Rhy. Fig. 2
 1 & 2

F6/B F6/C G5 D5

read - y _____ for us to come? _____ Oh, I said are you

End Rhy. Fig. 2

Rhy. Fill 1
 Gtr. 2

TAB

F6/C F6/B F6/C G5

read - y? Are you read - y for us to

D5

come?

To Coda ⊕

Bridge

D5

Gtrs. 1 & 2

Gtr. 4 (clean)

mf

7 5 4 0 2 3 2 0 0 4 5 4 0 0 4 5 2 5 2 3 4 3 2

Gtr. 3

w/ slide steady gliss.

7 7 10 10 10 10

D5

Riff A

End Riff A

7 5 4 0 2 3 2 0 0 4 5 4 0 4 5 2 5 2 3 4 3 2

12 14 16 17 19 21 22 24 X

12 14 16 17 19 21 22 24 X

12 14 16 17 19 21 22 24 X

*Continue sliding towards bridge.

Gtr. 4; w/ Riff A, 4 times, simile
D5

Ten, nine, — eight, — sev - en, six, five, four, — three, two, one. —

Count down — to — the — change in

Gtr. 5 (clean)

mf

full
3 (3)

life that's — soon to — come. —

Gtr. 3

8va

loco

P.S.

24 24

Gtr. 5

w/ slide

mp

7-12 10 10-9 5-9 7 6-8 8-6 6

Gtrs. 1 & 2; w/ Riff A, 4 times, simile
Gtrs. 3 & 5 tacet

D5

1.

Ten, nine, — eight, — sev - en, six, five, four, — three, two, — one. —
Count down — to — the — change in life that's — soon to — come. —

2.

D7 D5 D D5 Dsus2 D5 G5 D5 D7 D5 D D5 Dsus2 D5 G5 D5

play 3 times

Your life has just begun. Life has just begun. (Are you

Rhy. Fig. 3 End Rhy. Fig. 3 *play 3 times*

Gtrs. 1 & 2

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile

F6/C F6/B F6/C G5

read - y?) Are you read - y for us to

D5

come? Oh, I said are you

D.S. al Coda

Coda

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times, simile

D7 D5 D D5 Dsus2 D5 G5 D5 *play 3 times*

Your life has just begun.

D7 D5 D D5 Dsus2 D5 N.C. *rit.*

Life has just begun.

Gtrs. 1 & 2

w/ wah-wah *rit.* w/o wah-wah

*w/ random fdbk.

Beautiful

Words and Music by Mark Tremonti and Scott Stapp

Drop D Tuning:

① = E ④ = D

② = B ⑤ = A

③ = G ⑥ = D

Verse

Slowly ♩ = 72

Gtrs. 2 & 3: w/ Rhy. Fill 2, 2nd time
N.C. (Dm)

1. She wears a coat of col - or. Loved by some, feared by oth - ers. She im -
2. Lust she breeds in the eyes of broth - ers. Vi - o - lent sons make bit - ter moth - ers.

Gtr. 1 (clean) Riff A End Riff A

mf
let ring throughout

TAB

1. mor - tal - ized in young man's eyes.
Close your eyes, here's

Gtr. 1 Riff B End Riff B

Rhy. Fill 1
* Gtrs. 2 & 3 (dist.)
divisi

P.M. - 4 full

* composite arrangement

Gtr. 1 tacet
Eb5 D5 Eb5 D5 Eb5 D5 Eb5

Gtrs. 2 & 3 Rhy. Fig. 1 End Rhy. Fig. 1

P.M. - 4 P.M.

Rhy. Fill 2
Gtrs. 2 & 3

TAB

Gtr. 1: w/ Riff B

Gtrs. 2 & 3: w/ Rhy. Fill 1

D5 N.C.

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 1, 3 times, simile

E♭5

D5 E♭5

D5 E♭5

your sur - prise. But beau - ti - ful is emp

ty. Beau - ti - ful is free.

Beau - ti - ful loves no one.

Beau - ti - ful stripped me, stripped

Gtrs. 2 & 3 simile on repeat P.M. P.M. P.M.

To Coda 1 ⊕

To Coda 2 ⊕

me, stripped me, she stripped

P.M. P.M. P.M. P.M. P.M. P.M.

1/2 1/2 1/2

Interlude

Gtr. 1: w/ Riff A, 2 times
N.C. (Dm)

Gtrs. 2 & 3 tacet

me.

Gtr. 4 (clean) mf

(7) 5 8 7 (7)

Verse

Gtr. 1: w/ Riff A, 3 1/2 times, simile

Gtr. 4 tacet

N.C. (Dm)

3. In your mind she's your com - pan - ion. _____ Vile in - stincts of - ten can - did. _____

Your re - gret _____ is all that's left. _____

D.S. al Coda 1

Gtr. 1: w/ Riff B

Gtr. 2: w/ Rhy. Fill 1

D5 N.C.

Coda 1

me, _____ she stripped _____ me. _____

Gtr. 2 Rhy. Fig. 2

P.M. 1/2 P.M. 1/2 P.M. 1/2 P.M. 1/2

End Rhy. Fig. 2

Riff C

End Riff C

Guitar Solo

Gtr. 5 (dist.)

Gsus2 G Gsus2 D5

** < mf

† fdbk. w/ E-bow

X 7 9 12

Gtrs. 2 & 3

Rhy. Fig. 3

* Key signature denotes D Mixolydian.

** vol. swell

† Microphonic fdbk., not caused by string vibration.

Esus2 Em Esus2 D5 Dsus4 D D5

9 12 14 17 16 19 16 17 19

End Rhy. Fig. 3

Bridge

Gtr. 2: w/ Rhy. Fig. 3, 2 times, simile

Gtr. 5 tacet

Gsus2

G Gsus2 D5 Esus2 Em Esus2 D5

told me where I'm go - ing and it's far a - way from home. I think I'll

go there on my own. I think I'll go there on my own.

Dsus4 D D5

Gsus2 G Gsus2 D5 Esus2 Em Esus2 D5

told me where I'm go - in' and it's far a - way from home. I think I'll

go there on my own. I think I'll go there on my own.

Dsus4 D D5

D.S. al Coda 2

Coda 2

Gtrs. 2 & 3: w/ Rhy. Fig. 2

Gtrs. 2 & 3: w/ Rhy. Fig. 2, last meas.

Gtrs. 2 & 3: w/ Riff C

me, she stripped me. She stripped me, stripped me.

D5

Gtrs. 2 & 3

19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

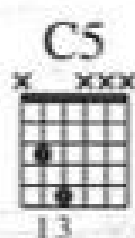
17 17 17 17 17 17 17 17 17 17 17 17 17 17 17

3 3

Gtrs. 2 & 3

Faceless Man

Words and Music by Mark Tremonti and Scott Stapp



Open D5 Tuning:

① = D ④ = D

② = D ⑤ = A

③ = A ⑥ = D

Intro

Slow Rock ♩ = 70

Gtr. 2 (elec.)

N.C. *mp* w/ clean tone let ring throughout *play 3 times*

Gtr. 1 (elec.)

mp w/ dist. w/ bar

* Key signature denotes D Mixolydian.

** w/ random fdbk.

Verse

Gtrs. 2 & 3: w/ Riff A, last 2 meas., 4 times, 2nd time

Gtr. 1 tacet, 2nd time

N.C.

1. I _____ saw a _____ spent a day _____ by the riv - er. _____ It looked

I saw a face on the wa - ter.

Riff A

It was qui - et _____
hum - ble but and the wind _____ stood still. _____
will - ing _____ to _____ fight. _____

End Riff A

(5)

Gtr. 2: w/ Riff A, 1st time

I _____ spent some time _____ with na - ture _____
I _____ saw the will of the war-ri-or. _____ to re-mind me of all _____
His yoke is eas - y and his bur - den _____ is

Gtr. 1

(5)

Pre-Chorus

D5 Csus2 D5

that's real. _____
light. He looked me right It's fun - ny how si - lence speaks some - times when
in the eyes, di - rect _____ and con - cise, _____ to re -

Gtr. 3 (acous.) * Gtrs. 2 & 3

mp

Gtr. 1

(5)

* composite arrangement

Gsus2 D/F# Gsus2 D5/A D Gsus2 D/F#

you're a - lone _____ and re - mem - ber _____ that _____ you _____ feel. _____
 mind me _____ to al - ways _____ do _____ what's _____ right. _____

Rhy. Fig. 1

5

D Gsus2 D/F# D5 Csus2 D5

I said it's fun - ny how si - lence speaks some - times when
 He looked me right in the eyes, di - rect _____ and con - cise, _____ to re -

End Rhy. Fig. 1

(5)

Gsus2 D/F# Gsus2 D5/A D Gsus2 D/F#

you're a - lone _____ and re - mem - ber _____ that _____ you _____ feel. _____
 mind me _____ to al - ways _____ do _____ what's _____ right. _____

(5)

Chorus

Gsus2 D/F# D5 Csus2

A - gain I stand, Lord, I stand

Rhy. Fig. 2

let ring

(5)

Gsus2 D/F# Gsus2 D5/A D Gsus2 D/F#

a- gainst the Face - less Man.

let ring

(5)

1. Gtrs. 2 & 3: w/ Rhy. Fig. 2, simile Csus2

D Gsus2 D/F# D5

A - gain I stand, Lord, I stand

End Rhy. Fig. 2

(5)

Csus2 D5 G5 F#5 G5 A5 G5 F#5

face in - side can't see the light _ I know _ I'll have to walk _ a - lone

Rhy. Fig. 3

D5

And if

Gtr. 6 (elec.) Fill 1

f w/ dist.

Gtrs. 4 & 5

End Rhy. Fig. 3

Gtrs. 4 & 5: w/ Rhy. Fig. 3, 2 3/4 times, simile

Csus2 G5 D5 G5 F#5 G5 A5 G5 F#5 D5

walk a - lone _ to the oth-er side _ I know _ I might not make it home.

Gtr. 6: w/ Fill 1, 3 times, simile

End Fill 1

(12)

Csus2 Gsus2 D5 G5 F#5 G5 A5 G5 F#5 D5

A - gain I stand, _ Lord, I stand _ a - gainst the Face - less Man.

Interlude

Gtrs. 2 & 3: w/ Rhy. Fig. 1, simile
G5sus2 D/F# Gsus2 D5/A D

Gtr. 4 tacet
Gsus2 D/F# D Gsus2 D/F# D5

Next time I

Gtr. 4

8va

mp

fdbk.

pitch: G D

Gtr. 5

mp

Bridge

Gtr. 5 tacet
* Aadd4/C#

see this face I'll say I

Gsus2 D/F# Gsus2 D5/A

Gtr. 3

p

let ring throughout

* Chord symbols reflect overall tonality.

D Gsus2 D/F# D5 Bsus2 D5

choose to live for al - ways. So won't you

come in - side _____ and nev - er go _____ a - way

Gsus2 D/F# Gsus2 D/F#

Gtrs. 2 & 3

D5 Gtrs. 2 & 3 tacet A/C#

Next time I see this face _____ I'll

Fill 2 Gtr. 4 w/ clean tone w/ dist.

11 12 14 11 12 14 11 12 14 11 14 12 11 12 (12)

7 7 7 7 7 7 7 7 0

4 4 4 4 4 4 4 4 0

Gtrs. 2 & 3 Gtr. 5

Gsus2 D5 G5 F#5 G5 A5 G5 F#5 D5

say _____ I choose to live _____ for al -

* Gtrs. 4 & 5

* composite arrangement

Bsus2

Gsus2

ways. _____ So won't you come in - side _____



Gtr. 6: w/ Fill 1

D5 G5 F#5 G5 A5 G5 F#5 D5

and nev - er go _____ a - way? _____ A - gain I stand, _____



Outro-Chorus

Gtrs. 4 & 5: w/ Rhy. Fig. 3, 2 times, simile


Csus2

Gsus2

D5 G5 F#5 G5 A5 G5 F#5

Lord, I stand _____ a - gainst the Face - less

1. _____ 2. _____



Gtr. 6: w/ Fill 2, 2nd time, simile

D5

Man. _____ A - gain I stand, _____ A - gain I stand, _____



Gtrs. 4 & 5 tacet

D5

Lord, I stand _____ a - gainst the Face - less Man. _____

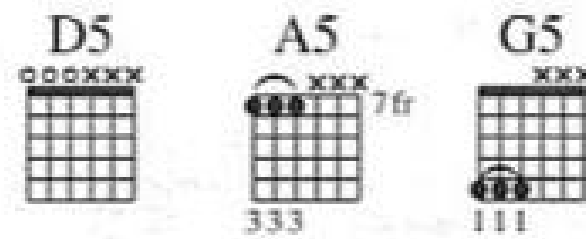
Gtr. 3
mp
let ring

rit.



Higher

Words and Music by Mark Tremonti and Scott Stapp



Drop D Tuning:

- ① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro

Slow Rock $\text{♩} = 80$

** D

Rhy. Fig. 1

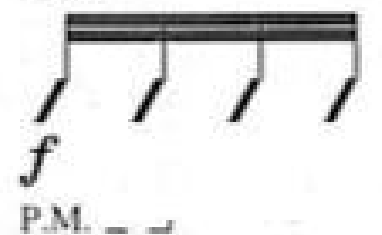
* Gtr. 1 (clean)

* doubled throughout ** Chord symbols reflect implied tonality.

G

* Gtr. 2 (dist.)

D5



End Rhy. Fig. 1

* Two gtrs. arr. for one.

Gtr. 1 tacet

D5

Rhy. Fig. 2



A5



Rhy. Fig. 2A

Sheet music for the first system, featuring guitar parts and vocal lines. The guitar part includes a P.M. (Palm Mute) section. The vocal line is in the key of D major (two sharps).

1. When

End Rhy. Fig. 2A

Verse

Gtr. 2: w/ Rhy. Fill 1, 2nd time

Gtr. 3 tacet

D5

Sheet music for the Verse section. The guitar part features a melodic line with a 'dim.' (diminuendo) marking. The vocal line includes the lyrics: "dream - in', I got in - to an - oth - er world - it time and time - though I would like a world of change - me to".

Rhy. Fig. 3

Sheet music for the Verse section, continuing the guitar and vocal parts. The guitar part includes a rhythmic figure (Rhy. Fig. 3) and a 'dim.' marking.

Gtr. 2 tacet

D5

Dsus2

Gtr. 1: w/ Fill 1, 2nd time

G⁶₉

Sheet music for the Verse section, continuing the guitar and vocal parts. The guitar part includes a 'gain.' marking and a 'dim.' marking. The vocal line includes the lyrics: "gain. pre - ci - ate those nights and those dreams. At But,".

End Rhy. Fig. 3

Rhy. Fill 1

Gtr. 2

Sheet music for the Rhy. Fill 1 section, featuring guitar and TAB notation.

Fill 1

Gtr. 1

Sheet music for the Fill 1 section, featuring guitar and TAB notation.

Gtr. 1: w/ Rhy. Fig. 3, 2 times

D5 Dsus2 G⁶₉

sun - rise / my friend, / I fight to stay a - sleep / I'd sac - ri - fice all those nights / 'cause I don't wan- na leave the / if I could make the

D5 Dsus2 G⁶₉ D5 Dsus2

com - fort / earth and my / of this place. / dreams the same. / 'Cause there's a hun - ger / The on - ly / long - in' to es - cape. / dif - f'rence is

G⁶₉ D5 Dsus2 G⁶₉

from the life I live / to let love / when I'm a - wake. / re - place all our hate. / So let's

Pre-Chorus

F#6(no 3rd) G5

go there, / let's make our es - cape. / Come on, / let's

Gtr. 2 Rhy. Fig. 4

P.M.

F#6(no 3rd) G5

go there, / let's ask, "Can we stay?"

End Rhy. Fig. 4

P.M.

* vib. on 2nd string

Chorus

D5 A/C# G5 D/F# D5 A/C#

Can you take me high - er, to a place where blind

men see? Can you take me high

er, to a place with gold

1. en streets? 2. Al - en streets? So let's

To Coda

The musical score is written for a chorus in D major. It consists of three systems of music. Each system includes a vocal line with lyrics, a guitar line with chords and fingerings, and a bass line with fingerings. The chords are D5, A/C#, G5, D/F#, and D5. The lyrics are: 'Can you take me high - er, to a place where blind men see? Can you take me high er, to a place with gold en streets? 2. Al - en streets? So let's'. The score includes a first ending and a second ending marked 'To Coda'.

Pre-Chorus

Gtr. 2: w/ Rhy. Fig. 4
F#5

go there, — yeah, let's go there. — Come on, — let's go there, — let's

* Voc. w/ delay, next 3 meas.

Interlude

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A
D5 A5

ask, "Can we stay?" —

Bridge

Gtr. 3 tacet
D5

Old high, — I feel — like — I'm — a - live — for — the — ver - y —

Gtr. 2

P.M. — 4

Gtr. 3: w/ Rhy. Fig. 2A, 1st 3 meas.

— first — time. — Sit up high, — I'm strong — e - nough — to take —

P.M. — 4

Interlude

Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times
D A

— these — dreams — and make — them — mine. —

Gtrs. 2 & 3

12 11 12 11 (11) 7
10 9 10 9 9 5

Sit up high, I'm strong - e - nough - to take - these - dreams - and make - them - mine.

⊕ Coda

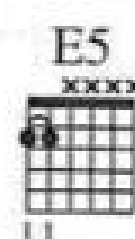
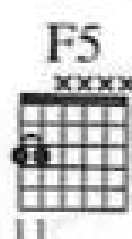
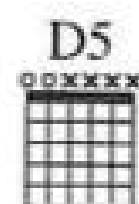
en - streets? Can you take - me - high - er,

to a place - where blind - men - see? Can you take - me high
(...to a place - where blind - men - see? Can you take - me high

- er, to a place - with gold - en - streets?
- er, to a place - with gold - en - streets?

Inside Us All

Words and Music by Mark Tremonti and Scott Stapp



Drop D Tuning:

- ① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro

Slowly ♩ = 70

Gtr. 1
(clean)

** Em
Riff A

G

mf
let ring throughout

* Key signature denotes D Mixolydian.

** Chord symbols reflect overall tonality.

D

End Riff A

Verse

Gtr. 1: w/ Riff A, 1 3/4 times, simile

Em

G

1. When I'm all _____ a - lone _____ and no one else _____ is there, _
2. Life can hold _____ you down _____ when you're not look - in' up. _

D

_____ wait - in' by _____ the phone _____ to re - mind me I'm _____ still
_____ Can't you hear _____ the sound? _____ Hearts beat - ing _____ out

Em

G

D

here. _ When sha-dows paint _ the scenes, _ where spot-lights used to fall. _ And I'm left won - der - ing, _
loud. _ Al-though the names _ change, _ in - side we're all the same. _ Why can't we tear down the walls _

Chorus

Gtrs. 2 & 3: w/ Rhy. Fill 1, 3rd time

C5

D5

is it real - ly worth it all? — } There's a peace —
and show the scars we're cov - er - ing? — }

Gtr. 1

* Gtrs. 2 & 3 (dist.) divisi simile on repeat

P.M. — 4

Gtr. 1 tacet
Gsus2

D5 D Dsus4 D

in - side us all,

Gtrs. 2 & 3

P.M. — 4 let ring — 4 P.M. — 4

D5 E5 C5 D5

let it be your friend. — It will help —

Rhy. Fill 1 End Rhy. Fill 1

P.M. — 4 P.M. — 4 P.M. — 4

Gsus2 D5 D Dsus4 D

you car - ry on —

P.M. — 4 let ring — 4 P.M. — 4

in - side us all, _____

[illegible]

D5 **F5** **D5**

There's a peace, —

Riff C **End Riff C**

Rhy. Fig. 1 **End Rhy. Fig. 1**

Bridge
Gtrs. 3 & 4: w/ Riffs B & B1
C5 **D5** **Gsus2** **D5** **F5**

oh, — there's a peace — in — side us all. —

Gtr. 2 **P.M.** (cont. in slash)

Gtrs. 2 & 3 **D5** **F5** **D5** **P.M.** (cont. in notation)

Gtr. 4 **P.M.** **full**

Gtrs. 3 & 4: w/ Riffs B & B1, simile

oh, I said let it be, let it be your

Gtr. 2 Rhy. Fig. 2

P.M.

let ring

P.M.

P.M.

End Rhy. Fig. 2

Gtrs. 2 & 3: w/ Rhy. Fig. 1, simile

Gtr. 4: w/ Riff C, simile

D5

F5

D5

D.S. al Coda

friend.

⊕ Coda

D5

Gtr. 2

P.M.

(cont. in notation)

Gtr. 4

Gtr. 3 *divisi*

10 10

11 11

Chorus

Gtrs. 3 & 4: w/ Riff B

C5

Voc. Fig. 1

There's a peace in side us all,

(There's a peace in side us all,

Gtr. 2

P.M.

P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 1

Gtr. 4: w/ Riff C, simile

F5

D5

End Voc. Fig. 1

in side us all. Let it be,

Gtrs. 2 & 3: w/ Rhy. Fig. 2

The image shows a musical score for the song "Let it be" by The Beatles. It consists of three staves. The top staff is for guitar, the middle for vocal melody, and the bottom for bass. The guitar part includes chords Gsus2, D5, and F5. The vocal melody is in G major. The bass part features a complex rhythmic pattern with many beamed eighth notes.

Guitar Part:

- Chords: Gsus2, D5, F5
- Lyrics: let it be, let it be,

Vocal Part:

- Lyrics: let it be, let it be,

Bass Part:

- Rhythmic pattern: 20 18 19 18 20 18 22 18 20 18 19 18 20 18 19 18 20 18 22 18 20 18 19 19 19

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 2
C5

friend.

8va.

19 17 19 17 18 17 19 17 19 18 17 19 17 19 17 18 17 19 17 19 17 18 17 19 17

Outro

Begin Fade

Gtrs. 2 & 3: w/ Rhy. Fig. 2, simile

Qtr. 4: w/ Riff B, simile

C5

DS

Gsus2

Gtrs. 2 & 3: w/ Rhy. Fig. 2

Gr. 4: w/ Riff B, simile

C5

D5

Gsm2

Fade Out

F5

8

9

11

14

17

21

24

27

30

33

36

39

42

45

48

51

54

57

60

63

66

69

72

75

78

81

84

87

90

93

96

99

102

105

108

111

114

117

120

123

126

129

132

135

138

141

144

147

150

153

156

159

162

165

168

171

174

177

180

183

186

189

192

195

198

201

204

Never Die

Words and Music by Mark Tremonti and Scott Stapp

Drop D Tuning:

- ① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro

Moderately Slow Rock ♩ = 92

*** Gtrs. 1 & 2 (clean)** **** A♭5 Rhy. Fig. 1** **E♭5** **G5** **D5** *play 5 times End Rhy. Fig. 1*

mf w/ fingers & delay

TAB

8 (8) 3 (3) 7 (7) 2 (2)

6 1 5 0

** composite arrangement*
*** Chord symbols reflect basic tonality.*

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 8 times
Gtr. 3 tacet, 2nd time

A♭5 E♭5 G5 D5 A♭5 E♭5 G5

1. Hands on a win - dow pane, _____ watch - ing some chil -
2. In search - ing for sub - stance, _____ we're cloud - ed by strug -

D5 A5 E♭5 G5 D5

- dren laugh _____ and play. They're run - ning in the cir - cles _____
- gle's haze. _____ Re - mem - ber in the mean - ing _____

A♭5 E♭5 G5 D5 A♭5 E♭5 G5

with can - dy canes _____ and French _____ b - raids. _____ In - spi - red to ques -
of play - ing out in _____ the rain. _____ We swim in the foun -

D5 A♭5 E♭5 G5 D5

- tion: What makes us grown - ups an _____ y - way? _____
- tain of youth's time - less maze. _____

A♭5 E♭5 G5 D5 A♭5 E♭5 G5

Let's search for the mo - ment _____ when youth be - trayed _____
If you drink the wa - ter, _____ your youth will nev -

Chorus

D5 Ab5 Eb5 G5 D5

it - self to age. So let the chil - dren play

* Gtr. 3 (dist.)

w/ pick P.M. --- 1/2 P.M. --- 1/2 P.M. --- 1/2 P.M. --- 1/2 P.M. --- 1/2 P.M. --- 1/2

let ring (8) (3) (7) (2)

* doubled throughout ** sing 1st & 2nd times

Ab5 Eb5 G5 D5 Ab5 Eb5 G5

in - side your heart al - ways.

let ring simile P.M. --- 1/2 P.M. --- 1/2 P.M. --- 1/2 P.M. --- 1/2 P.M. --- 1/2 P.M. --- 1/2

(8) (3) (7) (2) (8) (3) (7)

Rhy. Fig. 2

D5 Ab5 Eb5 G5 D5

And death you will de - fy 'cause your youth will nev - er die, -

To Coda ⊕

End Rhy. Fig. 2

P.M. --- 1/2 P.M. --- 1/2 P.M. --- 1/2 P.M. --- 1/2 P.M. --- 1/2 P.M. --- 1/2

(2) (8) (3) (7) (2)

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

Ab5 Eb5 G5 D5 Ab5 Eb5 G5 D5 D5

nev - er die. 'cause your youth will nev - er die. -

Rhy. Fig. 3

End Rhy. Fig. 3

dim. (2)

P.M. --- 1/2 (2)

(cont. in slash)

nev - er

Riff A

Gtrs. 1 & 2

w/ pick
mp

die, nev - er
(Nev - er)

Voc. Fig. 1

End Riff A

Gtrs. 1 & 2: w/ Riff A
Gtr. 3: tacet

die, nev - er die.

End Voc. Fig. 1

Bridge

* Gtr. 2: w/ Riff A
N.C.(D)

Bkgd. Voc.: w/ Voc. Fig. 1

won't let go of that youth-ful soul. Des-pite bod-y and mind, my youth will nev - er die.

Gtr. 1

p

w/ bar

(Nev - er)

* pp

* Gtrs. 1 & 2: w/ Riff A, 1st 3 meas.

won't let go ____ of that youth - ful ____ soul. ____ Des - pite bod - y and mind, my youth will
die. ____ Nev - er die. ____ Nev - er

* mp; grad. cresc.

Interlude

Gtrs. 1 & 2 tacet
N.C.(D)

nev - er ____ die. ____
____) die. ____)

* Gtrs. 1 & 2

mf **w/ wah-wah Gtr. 3 P.M. - 4 P.M. - 4 P.M. - 4

* composite arrangement ** o = open (toe up) + = closed (toe down)

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

1. 2. D.S. al Coda

Hey! Hey!

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

Coda

Chords: D5, Ab5, Eb5, G5, D5

'cause your youth will nev - er die. — So let the chil - dren play

P.M. — P.M. — P.M. — P.M. — P.M. — P.M. —

1/2 (2) 1/2 (8) 1/2 (3) 1/2 (7) 1/2 (2)

Chords: Ab5, Eb5, G5, D5

in - side your heart al - ways

P.M. — P.M. — P.M. — P.M. — P.M. —

1/2 (8) 1/2 (3) 1/2 (7) 1/2 (2)

Gtr. 3: w/ Rhy. Fig. 2

Chords: Ab5, Eb5, G5, D5, Ab5, Eb5, G5, D5

and death you will de - fy 'cause your youth will nev - er die, —

Outro

Gtr. 3: w/ Rhy. Fig. 3

Chords: Ab5, Eb5, G5, D5, Ab5, Eb5, G5, D5

nev - er die. —

Gtrs. 1 & 2

1/2 (8) 1/2 (3) 1/2 (7) 1/2 (2) 1/2 (8) 1/2 (3) 1/2 (7) 1/2 (2)

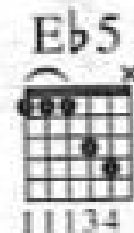
6 1 5 0 6 1 5 0

Say I

Words and Music by Mark Tremonti and Scott Stapp

Drop D Tuning:

- ① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D



Intro

Slowly ♩ = 75

** Gtr. 1
(dist.)

Rhy. Fig. 1

Chords: F5, D5, C5, D5, Eb5, D5, Bb5, D5, Bb5, D5, C5, D5, Eb5, D5, C5

f simile on repeat

P.M. — — — — —

1/2

TAB

* Key signature denotes D Phrygian.

** Two gtrs. arr. for one.

Chords: F5, D5, C5, D5, Eb5, Bb5, Eb5, Bb5, D5, N.C.(D5)

P.M. — — — — —

1/2

3

TAB

Chords: F5, D5, C5, D5, Eb5, Bb5, Eb5, Bb5, N.C.(D5)

P.M. — — — — —

End Rhy. Fig. 1

TAB

Interlude

Gtr. 1 tacet
D5

1.

2.

Chords: Bb/D, D5, Eb/D, D

1. The
2. The

1. The
2. The

End Riff A

Gtr. 2 (clean)

Riff A

mf w/ chorus

let ring — — — — —

let ring — — — — —

let ring — — — — —

let ring — — — — —

let ring — — — — —

TAB

ed by Batchlmager, O. Z. w/ Ruit A. Zinner, Simic

You're like

We are
BIO

for our mak - er's gone a - way. _
for your strength _ will sure - ly fade. _

E♭maj7♯11/D

Who is to _____ blame?

let ring throughout
simile on repeat

We'll surely _____ melt _____ in the rain.

Emaj7#11/D

D5

Bbmaj7/D

say I, _____

Ebmaj7#11/D

Eb5/D

Ebmaj7#11/D Eb5/D

D5

Gtr. 1

say I, _____

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1st time, simile

Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas., 2nd & 3rd times, simile

F5 D5 C5 D5 Eb5 D5 Bb5 D5 Bb5 D5 C5 D5 Eb5 D5 C5 F5 D5 C5 D5 Eb5 D5 Bb5 D5 Bb5

say I, _____

To Coda 1 ⊕

To Coda 2 ⊕

D.S. al Coda 1
(take repeat)

F5 D5 C5 D5 Eb5 Bb5 Eb5 Bb5 N.C.(D5)

say I, _____

Coda 1

1.

2.

say I, _____

come on.

(cont. in slash)

Guitar Solo

D5 Rhy. Fig. 2

Gtr. 1

P.M.

E♭5 End Rhy. Fig. 2

Gtr. 3 (dist.)

mf w/ delay

delay off

10 12 11 12 11 12 10

Bridge

Gtr. 3 tacet

D5

E♭5 D5

Fran - tic fo - cus. — These things un, —
(Fran - tic fo fo cus. These things un, —
Spoken: Frantic, faction, focus The world breathes and out this misconception We call man.

E♭5 D5

no hold on us. us. So look — in side, — and you'll
hold hold on us. us. So look look in in side, you'll
But I don't know him. I don't know him, because he
(cont. in slash)

Gtr. 1

3

Gtr. 3

Gtr. 1 divisi

P.M.

Interlude

Gtr. 1 tacet

D5

Gtr. 3

P.M.

see — they lie. —
see — they lie. —
lies.

Gtr. 1

P.M.

Gtr. 2

mf chorus off w/ fingers

let ring

Gtr. 3

Gtr. 2

let ring

Gtr. 3 tacet

F5 D5 Eb5 Dsus4

Say I, yeah. Say

Rhy. Fig. 3

End Rhy. Fig. 3

let ring

Gtr. 2: w/ Rhy. Fig. 3, 2 times, simile

F5 D5 Eb5 Dsus4 D5 F5 D5 Eb5 Dsus4

I, yeah. Say I.

D.S.S. al Coda 2

D5 Eb5

Gtr. 1

P.M.

⊕ Coda 2

D5

I.

Gtr. 1

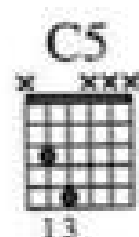
P.M.

Wash Away Those Years

Words and Music by Mark Tremonti and Scott Stapp

Drop D Tuning:

- ① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D



Intro
Slowly $\text{♩} = 68$

(synth.) (6 sec.)

* Dm Gtr. 1 (clean)

mp
w/ fingers
let ring throughout

C/D B♭/D

TAB

* Chord symbols reflect implied tonality.

Asus4/D A/D D5

Dm Riff A C/D B♭/D

Asus4/D A/D D5 End Riff A

Verse

Gtr. 1: w/ Riff A, 3 times, simile
Dm

C/D B♭/D

1. She ____ came call - ing ____ one ear - ly morn - ing. ____

Asus4/D A/D D5

She ____ showed her crown ____ of thorns. ____

She whis - pered soft - ly _____ to tell _____ a sto - ry _____

a - bout how she had _____ been wronged. _____

As she _____ lay life - less, _____ he stole _____ her in - no - cence, _____

and this is how she car - ried on. _____

This _____ is how she car - ried on. _____ Well, I _____

Gtr. 1

Chorus

Fsus2 D7sus4 Em(b6) Em Gsus2

guess she closed _____ her _____ eyes _____

Rhy. Fig. 1
* Gtrs. 1 & 2 (clean)
mf
let ring throughout

* composite arrangement

D5 A♭5add♯11 G5 A♭5add♯11 D5

and just im - ag - ined ev - 'ry - thing's all right. But she

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Fsus2

could not hide her tears,

D7sus4 Em(b6) Em Gsus2

D5 A♭5add♯11 G5 A♭5add♯11 D5

'cause they were sent to wash a way those years.

G5 D5

They were sent to wash a way those years.

Gtrs. 1 & 2

Interlude
N.C. Dm7 C/D B♭/D

Asus4/D A/D D5 End Riff B

Verse
Gtrs. 1 & 2 w/ Riff B, 2 times

N.C. Dm7 C/D Bb/D

2. My an - ger's vi - 'lent, but still I'm si - lent

when trag - e - dy strikes at home.

Asus4/D A/D D5

N.C. Dm7 C/D Bb/D

I know this dec - a - dence is shared by mil - lions.

Re - mem - ber you're not a lone.

Asus4/D A/D D5

Bb/D A/D D5

Re - mem - ber you're not a lone. Well, if

Gtr. 4 (dist.) C5 (cont. in notation)

Gtrs. 1 & 2

Gtr. 3 (dist.) divisi Harm.

pitch: A

Chorus

Gtrs. 1 & 2 tacet
F5

D5 Em

you just close your eyes

* Gtrs. 3 & 4

simile on repeats
let ring throughout

P.M. - 4

* composite arrangement

do not hide your tears, Em D5 F5

and just im - ag - ine ev - ry - thing's - all right. G5 Ab5add#11 D5

But

cause they were sent - to wash - a - way - those - years, D5 Ab5add#11 D5

Well, if

They were sent - to wash - a - way - those - years, G5

To Coda 1.

PM - 1

PM - 1

PM - 1

D5 G5

years. May-be we can wash a way those years.

P.M.

Interlude

E♭5 Rhy. Fig. 2 B♭5

C5 D5 C5 Gsus2 Gm Gsus2

For

End Rhy. Fig. 2

P.M.

Gtrs. 3 & 4: w/ Rhy. Fig. 2, 1 7/8 times

E♭5 B♭5 C5

we have crossed man-y o - ceans and we la - bor

D5 C5 Gsus2 Gm Gsus2 E♭5 B♭5

in be - tween. In life there are man - y quo -

C5 D5 C5 Gsus2 Gm

tients and I hope I find the mean,

D.S. al Coda
(take repeat)

the mean, _____ the mean. _____ Well, if

Gsus2 Gm Gsus2 Gm N.C.

Gtrs. 3 & 4

steady gliss.

15

⊕ Coda

years. _____ May - be we _____ can wash _____

G5 A♭5add♯11 D5 G5

_____ a way _____ those _____ years. _____ I hope that you _____ can wash.

D5 G5

_____ a way _____ those _____ years. _____

D5

P.M.

What If

Words and Music by Mark Tremonti and Scott Stapp

Drop D Tuning:

- ① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro

Moderately ♩ = 102

Gr. 1 (clean)

mf
w/ fingers
let ring throughout

*Dm A7 B♭7 A7sus4

T
A
B

*Chord symbols reflect implied tonality.

A7 N.C. Dm A7 B♭7 A7sus4

A7 B♭ Asus4 A Asus4

w/ sound effects,
next 5 meas.
A

Slower ♩ = 74

D5 B♭/D Em7/b5 D5 Gm/B♭ Em7♭5/D

w/ pick

D5 B♭/D Em7♭5 D5 N.C.

Gr. 2 (dist.)

Gr. 1
divisi

P.M. *Harm.

pitch: C

Verse

Gtr. 1 tacet
N.C.(D5)

(B♭5)

(E5)

D5

N.C.(B♭5) (E5)

1. I can't find the rhyme _ in all my rea - son.
2. I've seen the wick - ed fruit of your vine

Lost sense of time _ and all sea - sons. _
de - stroy the man _ who lacks a strong mind. _

Gtr. 2

Riff A

P.M. - 4

P.M.

P.M.

P.M.

P.M. - 4

P.M.

P.M.

D5

N.C.(B♭5)

(E5)

D5

N.C.(B♭5) N.C.

Feel I've been beat - en down _ by the words _ of men _ who have no grounds. _
Hu-man pride sings a venge-ful song _ in - spi - red by _ the times _ you've been walked on. _

End Riff A

P.M. - 4

P.M.

P.M.

P.M.

P.M. - 4

P.M.

P.M.

P.M. Harm.

pitch: C

Gtr. 2: w/ Riff A, 2 times, 1st time; 1 1/2 times, 2nd time

D5

N.C.(B♭5)

(E5)

D5

N.C.(B♭5)

(E5)

Can't sleep be - neath _ the trees of wis - dom
My stage is shared _ by man - y mil - lions

when your ax has cut _ the roots that feed them.
who lift their hands up high _ be - cause they feel this.

Gtr. 2: w/ Fill 1, 2nd time

D5

N.C.(B♭5)

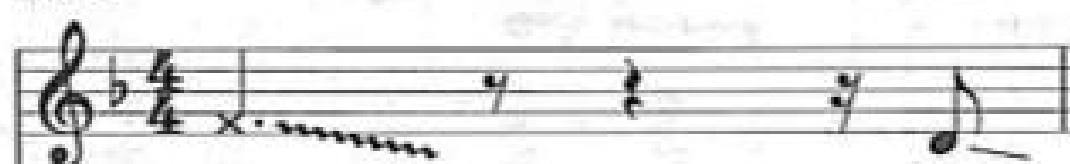
E5

D5

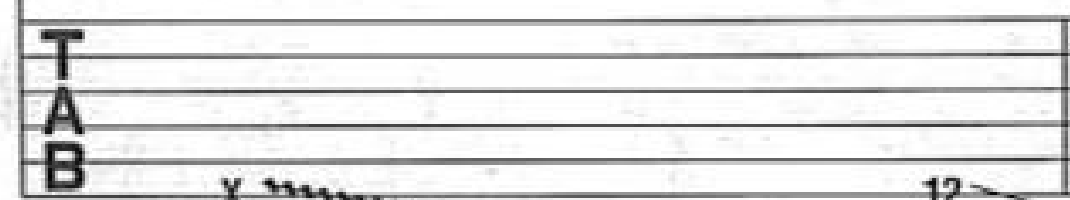
N.C.(B♭5) E5

Forked tongues in bit - ter are mouths _ can drive a man _ to bleed _ from in - side out. _
We are one, we _ are strong. _ The more you hold _ us down _ the more we press on. _

Fill 1
Gtr. 2



w/ sound effects



12

Chorus

Bb5 N.C.(E5) C5 N.C.(Bb5) (E5) D5 N.C.(Bb5) (E5)

Gtr. 3 (dist.) What if you did? What if you lied?

mf

Gtr. 2

D5 N.C.(Bb5) (E5) Bb5 N.C.(E5) C5 N.C.(Bb5) (E5)

Fill 2 What if I a - venge? What if eye for an eye

P.M. - 1

Rhy. Fill 1

To Coda 1 1. D5 N.C. 2. D5 N.C.(Bb5) (E5)

P.M. - 1 P.M. - 1

P.M. Harm.

pitch: C

Interlude
Gtr. 3 tacet
N.C.
Riff B

End Riff B

Gtr. 2

P.M. ——— w/ wah-wah

P.M. ———

0 5 6 0 9 8 0 5 0 9 8 0 3 5 8 6 0 5 6 0 9 8 0 5 0 6 7 7 8

Bridge
N.C.

I know I can't hold the hate in - side my mind, 'cause

Gtr. 2

*w/ slide steady gliss. *f*

P.M. ———

2 5 8 6 7 8 0 0 0

*wah-wah off

Gtr. 2: w/ Riff B, 4 times

what con - sumes your thoughts con - trols your life. So, I'll just ask a ques -

*Gtr. 2: w/ Riff B

*w/ wah-wah on 2nd meas.

- tion, a lone-ly, sim - ple ques - tion. I'll just ask one ques - tion:

§§

D5 F#5 D5 Eb5 D5 E5 D5 F#5 F5 D5 F#5 D5 Eb5 D5 E(b5)

What if? What if? What if? What if? What if? Ah.

Gtr. 2 Rhy. Fig. 1

End Rhy. Fig. 1

P.M. ——— wah-wah off

P.M. ———

P.M. ———

P.M. ———

0 0 0 4 0 0 0 1 0 3 0 4 3 0 0 0 4 0 0 0 1 0 0 7

Gtr. 2: w/ Rhy. Fig. 1, 3 times, 1st time; 2 1/2 times, 2nd time

D5 F#5 D5 Eb5 D5 F5 D5 Fb5 F5 D5 F#5 D5 Eb5 D5 E(b5)

What if? What if? What if? What if? What if? Ah.

D5 F#5 D5 Eb5 D5 F5 D5 F#5 F5 D5 F#5 D5 Eb5 D5 E(b5)

What if? What if? What if? What if? What if? Ah. _____

To Coda 2 ⊕

D5 F#5 D5 Eb5 D5 F5 D5 F#5 F5 D5 F#5 D5 Eb5 D5 E(b5)

(Ah, _____) What if? ah, _____ What if? ah, _____ What if? ah, _____ What if? ah, _____ Ah. _____

⊕ Coda 1

Gtr. 2: w/ Rhy. Fill 1
Gtr. 3: w/ Fill 2

D5 N.C.(Bb5) (E5) Bb5 N.C.(E5) C5 N.C.(Bb5) (E5)

What if your _____ words _____ could be judged _____ like a crime _____

D.S.S. al Coda 2

D5 N.C.(Bb5) (E5) N.C.

Gtr. 3

P.M. P.S.

Gtr. 2

P.S.

⊕ Coda 2

Free Time

D5 F#5 D5 Eb5 D5 E(b5)

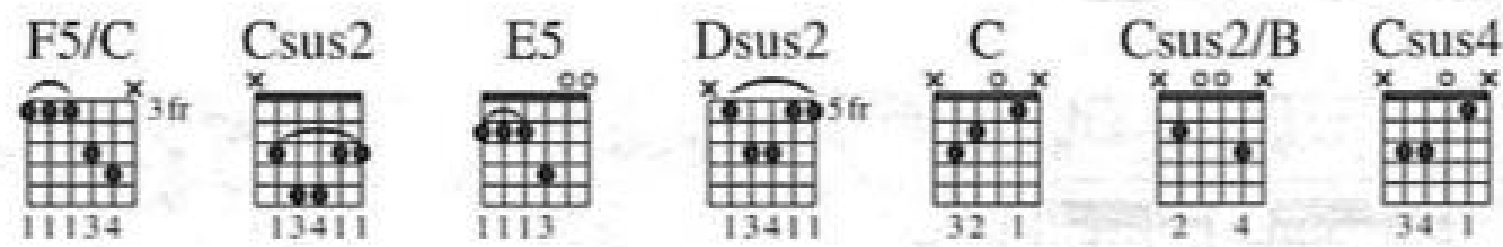
if? What if? What if I? _____ ah, _____ ah, _____ ah, _____ ah, _____

P.M. P.M.

*Bkgd Voc. continue indefinitely.

With Arms Wide Open

Words and Music by Mark Tremonti and Scott Stapp



Drop D Tuning:

- ① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro

Slowly $\text{♩} = 71$

* Csus2
Riff A
Gtr. 1 (clean)

Csus2/B

(4 sec.)

mp w/ fingers & wah-wah as filter
let ring throughout

TAB

* Chord symbols reflect implied tonality.

Am11

G/A

Am11

G/A

1. Well,

End Riff A

Verse

Gtr. 1: w/ Riff A, 2 times, simile

Csus2

Csus2/B

I just heard ____

the news to - day. ____

It

Am11

G/A

Am11

G/A

seems my life ____

is gon - na change. ____

I

Csus2

Csus2/B

closed my eyes, ____

be - gin to pray, ____

then

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Am11 G/A

tears of joy _____ stream down my face. _____ With arms _____ wide

* gradually depress wah-wah pedal, next 2 meas.

Chorus
F5

Gtr. 1

o - pen, _____ un - der _____ the sun - light. _____ Wel - come

* Gtrs. 2 & 3 (clean)

mf

* composite arrangement

E5

Dsus2

to this place, _____ I'll show you _____ ev - 'ry - thing with arms _____ wide

(cont. in notation)

Gtr. 3 tacet
Csus2

Csus2/B

o - pen, _____ with arms _____ wide

* Gtrs. 1 & 2

** let ring throughout

0 1 0 1 0 1 3 0 1 0 0 1 0 0 1 0 1 3 1 0 0 1 0

3 3 2 2

* composite arrangement
** next 8 meas.

Am11

o - pen. _____

2. Well,

0 1 0 0 1 0 3 1 0 0 1 0 0 1 0 0 0 0

Verse

Gtr. 1: w/ Riff A, 2 times, simile

Csus2

Csus2/B

I don't know _____ if I'm read - y _____ to

Gtr. 2

Am11

G/B

Am11

G/B

be the man _____ I have to be. _____ I'll

let ring

Csus2

Csus2/B

take a breath, _____ I'll take her by my side. _____ We

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

stand in awe, _____ we've cre - at - ed life. _____ With arms _____ wide

Gtr. 2
* Gtr. 4 (dist.) divisi
f
15
* doubled throughout

Chorus

Gtr. 2 tacet
Gtr. 6: w/ Fill 1, 2nd time
F5

o - pen, _____ un - der _____ the sun - light. _____ Wel - come

Rhy. Fig. 1

Gtr. 4

Csus2
F5

E5

D5

To Coda
D7sus4

to this place, _____ I'll show you _____ ev - 'ry - thing. _____ With arms _____ wide

End Rhy. Fig. 1

To Coda

Fill 1
Gtr. 6

TAB

o - pen, _____

now ev - 'ry - thing has changed. _____

I'll show you _____ love, _____

I'll show you _____

Interlude
Gtrs. 1 & 2: w/ Riff A, 2 times, simile
Gtr. 4 tacet
C

ev - 'ry - thing with arms _____ wide o - pen, _____

Gtr. 4

Gtr. 5 (dist.)

Gtr. 3 *mp*

Gtr. 4 *mf*

Gtr. 3 *tacet*

Am11 **G/A** **Am11** **G/A**

with arms _____ wide o - pen. _____

I'll show you

Csus2 **Csus2/B**

ev - 'ry - thing. _____ oh yeah, _____

with arms _____ wide

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Gr. 6 (dist.)

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Rhy. Fig. 2

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End Rhy. Fig. 2

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Bridge
Gtr. 4: w/ Rhy. Fig. 2, 2 times, simile
C5

G/B

just one wish, — on - ly one de - mand, — I hope he's

Gtr. 6 Riff B

Bb5

A5

not like me. — I hope he un - der - stands — that he can

End Riff B

Gtr. 6: w/ Riff B
C5

G/B

take this life — and hold it by the hand, — and he can

Bb5

A5

D.S. al Coda

greet the world — with arms wide o - pen. — With arms — wide

⊕ Coda

Gtr. 4: w/ Rhy. Fig. 1
F5

Csus2

o - pen, — now ev - 'ry - thing has changed. —

F5

E5

D5

I'll show you — love, — I'll show you —

Intro
Gtrs. 1 & 2 w/ tremolo effect, simile
Csus2

Csus2/B

ev - 'ry - thing. — With arms — wide o - pen, — with arms — wide

Gtr. 5

mf
w/ wah-wah

Gtr. 4

mp

* + = closed (toe down)
o = open (toe up)

Gtr. 4 tacet

Am11 G/A Am11 G/A Csus2

o - pen. — I'll show - you ev - 'ry - thing

Gtr. 5

oh yeah, — with arms — wide o - pen, —

8va
loco
fdbk.

Free Time
Csus4

Gtrs. 1 & 2

rit. *w/ tremolo effect*

wide o - pen. —

8va
fdbk. *rit.*

pitch: D#

pitch: C

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③ = G ⑥ = D

Intro

N.C.

Rift A

Gtr. 1 (clean)

End Bill A
play 4-times

[illegible]

*Cir. 1 doubled throughout

Verse

Gr. 1: w/ Riff A, 4 times

N.C.

1. What makes you _____ touch? _____
2. What makes you _____ laugh? _____

What makes you stop and smell the roses in _____ an _____ o - pen _____ field? _____
What makes our youth run from the thought that _____ we might die? _____

What makes you un-
What makes you bleed? clean?

Gr. 1

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is a simple, catchy tune. The guitar accompaniment is written in a single line with numbers indicating fret positions. The first line of the guitar part corresponds to the first line of the vocal melody, and the second line corresponds to the second line. The guitar part is a simple, rhythmic accompaniment.

simile on repeat

1.

The first staff of music is in 4/4 time and features a treble clef with a key signature of one flat (Bb). The melody consists of a half note F5, followed by a quarter note G5, a quarter note A5, a quarter rest, and a quarter note B5. The lyrics 'Yeah, yeah.' are written below the first four notes, with a blank line following 'yeah.'. The staff concludes with a double bar line.

Yeah, yeah. _____ Yeah,

Rhy. Fig. 1

End Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1: w/ Riff A N.C. Gtr. 1: w/ Rhy. Fig. 1 F5 E5 E5add^{b6}₉ E5

Yeah, yeah, ____ Yeah, yeah, yeah, yeah, ____ yeah, ____

2

2. **Chorus**
Gtr. 1 tacet
Bkgd. Voc.: w/ Voc. Fig. 1, 2nd time
D5 C5 Gsus2 F#5

E5add^{b6}₉ E5

yeah, yeah, yeah, _ yeah. ____ Some-bod-y told _ me ____ the wrong ____ way. ____

*Gtr. 2 (dist.) P.M.

*doubled throughout

F5 G5 F5 E5

Yeah, yeah, ____ Yeah, yeah, yeah, yeah, ____ yeah. ____

To Coda ⊕

D5 Voc. Fig. 1 C5 Gsus2 End Voc. Fig.

(Yeah, Some - bod - y yeah, told _ me ____ yeah, the yeah. ____) wrong ____ way. ____

Ah.

Rhy. Fig. 2

P.M.

0 0 0 12 12 12 0 0 0 11 11 11 12 12 11 11 | 0 0 0 8 8 8 0 0 0 7 7 7 8 8 7 7

Yeah, yeah.

Bb5 A5 Bb5 A5 G5

End Rhy. Fig. 2

P.M.

0 0 0 12 12 12 0 0 0 11 11 11 12 12 11 11 | 0 0 0 8 8 8 0 0 0 7 7 7 8 8 7 7

Bridge

Gtr. 2: w/ Rhy. Fig. 2, 1 1/2 times

N.C.

What if I _____ died? _____ What did I _____ give? _____

Bb5 A5 Bb5 A5 G5 N.C.

(Yeah, yeah. Yeah, yeah.) I hope it was an an - swer _____ so you might _____ live. _____

D5 C#5 D5 C#5 D5 Bb5 D5 A5

Gtr. 2

P.M.

0 0 0 12 12 12 0 0 0 11 11 11 12 12 11 11 | 0 0 0 8 8 8 0 0 0 7 7 7 8 8 7 7

Gtr. 2 tacet, 2nd & 3rd times

*E \flat 5 E \flat sus2 C5 E \flat sus2 D5 Dsus2

1. 2.

Gtr. 2 tacet

I hope I helped you live.

Gtr. 1

mp
let ring throughout

Gtr. 2

*Chord symbols reflect implied tonality.

3.

D5 Dsus2 E \flat 5 E \flat sus2 C5 E \flat sus2

I hope I helped you

Gtr. 3 (slight dist.)

mp

Gtr. 1

D.S. al Coda

\oplus *Coda*

Free Time

Segue into "Faceless Man"